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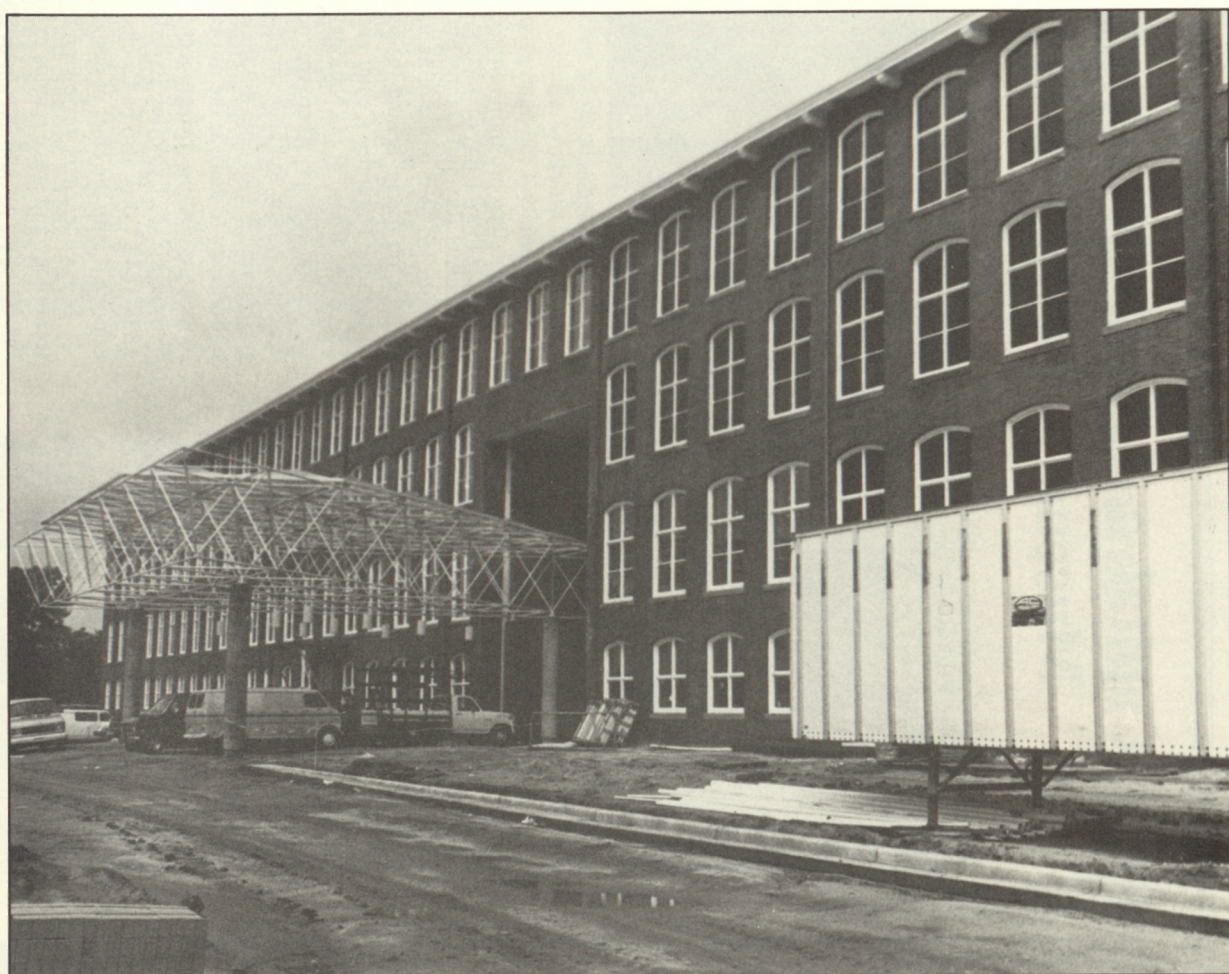


## South Carolina State Museum

Volume II

Number 3

Fall 1986



**Hunley Submerged in History**

**A Big Fossil Dig**

**Substation's Closing Sparks SCE&G Donation**

**A S.C. Print Maker**



# Nation's Capital a Learning Laboratory for Museum's Educators

The South Carolina State Museum's Education Advisory Committee members were on the move this summer. Sharing expenses, thirty-three educators journeyed to Washington, D.C., in late July to experience firsthand educational programming at the Smithsonian Institution. As the adventure unfolded, the whole city became a learning laboratory for South Carolina museum educators.

Coordinated by Margaret Anne Lane, director of education, the museum's curators arranged a stunning variety of educational experiences in some of the country's finest museums. From behind-the-scenes views, where participants analyzed exhibits-in-the-making, to



Barney Finn, the Smithsonian's curator of electricity, responds to their questions.

hands-on experience with objects and exhibits in the context of a major museum. The research trip to the Smithsonian emerged as an opportunity-laden solution.

Designed to provide both experience and context, the trip also afforded a delightful exercise in committee team-building. And, from bears to barbeque, it was also fun! Overall, the Washington activities were designed to raise committee members' awareness of the quality, excitement, and learning potential inherent in well-planned museum education programs.

Learning was not left to chance on the D.C. trip either. At the pre-trip training session a week before departure, Ms. Lane detailed the trip's objectives and logistics and presented the "D.C. Travelers" with

of natural history, science, history, and art.

Michael Ray and Danny Smith, for example, led their group of natural history teachers on special behind-the-scenes visits to both the Naturalist Center and the Discovery Room at the National Museum of Natural History, where they identified concepts central to hands-on educational programming. Not only did they have the opportunity to analyze the museum's newest installation, "Magnificent Voyagers: U.S. Exploring Expedition, 1838-1842," they also had a chance to critique it with the chief of design.

Science teachers, reviewing flight technology and space science exhibits at the National Air and Space Museum with Ron Shelton, and participating in analytical gallery discussions arranged by

curator of history at the South Carolina State Museum and currently project coordinator of the Index of Afro-American Artifacts at the Smithsonian Institution.

The art group, directed by Lise Swensson, and assisted by University of South Carolina Applied History Program graduate student, Sue Giaimo, even squeezed in time to visit museums beyond the Smithsonian. In addition to tours and educational programs at the National Portrait Gallery and the Hirshhorn Museum and Sculpture Garden, art educators met privately with museum educators in specially-arranged activities at the National Gallery of Art, the Corcoran Gallery, and the Renwick Gallery.



Science and history teachers peer into the "Electricity" exhibit.

After three days of intense educational programming, the thirty-three "D.C. Travelers" returned to Columbia energized and ready to forge ahead in their mission to create the best possible educational materials, activities, and programs for South Carolina teachers and students. Elizabeth E. Padget, classroom teacher and charter member of the Education Advisory Committee, made the staff's efforts seem even more worthwhile by this note in her follow-up letter to Ms. Lane: "Being with you and the curators makes me so proud. I tell everyone how lucky South Carolina is to have such a talented staff! You have already made such a difference in so many lives. I can hardly wait to see the impact that the State Museum will have!"

— by Margaret Anne Lane



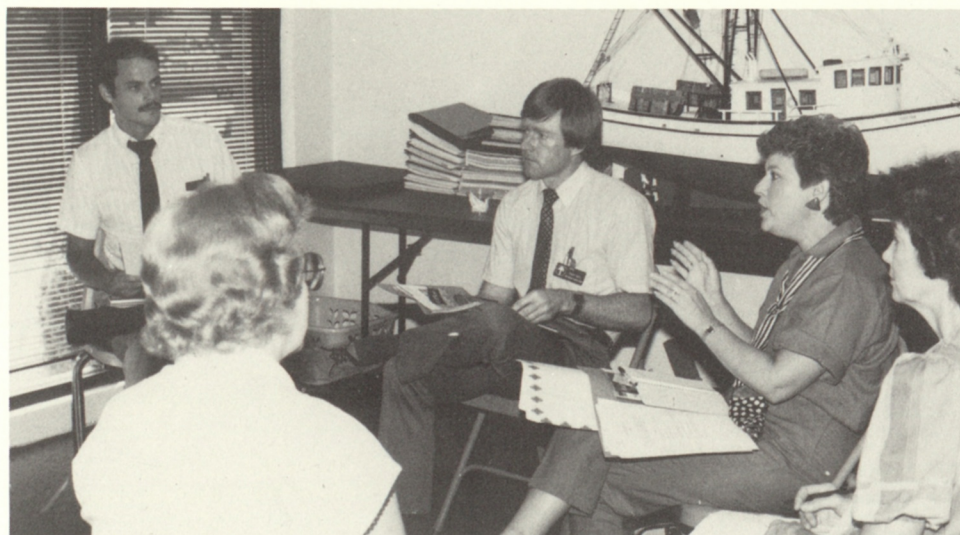
Elizabeth Holmes mastered the complexities of colonial clothing with assistance from Sue Giaimo, Fritz Hamer and the Smithsonian's Barbara Smith in the Hands-on History Room.

regularly-scheduled public tours, during which they evaluated audience learning potential in a museum setting, committee members enthusiastically crammed as many diverse experiences as possible into an intense three-day trip.

Ms. Lane created this educational opportunity to provide essential "training tools" for committee members. Established almost two years ago, the Education Advisory Committee assists the director of education and the curators in developing museum education programs rich in content and accurate in educational approach.

Education Advisory Committee members — elementary, middle and high school teachers of natural history, science, history, and art — have been meeting regularly with museum staff members to critique exhibit plans for educational relevancy, to identify curriculum needs that can be met through the museum's educational programming, and to develop materials, activities, and programs that teachers and students will find "user-friendly."

Although each educator contributes a wealth of subject matter training and classroom teaching experience to the committee's task, few have had extensive experience with museums as teaching and learning environments. To enhance their program development capabilities, the teachers — welcomed among the State Museum's first volunteers — needed



Sandra Bloodworth shared her objectives with Michael Ray, Danny Smith, Mittie McLean and Lucile Watson at the pre-trip training session.

packets full of training materials, work sheets, museum information, brochures, maps, and individual agendas. Then the curators met with their sub-committees to highlight specific activities and to suggest ways to take best advantage of them.

At dawn on Sunday, July 27th, the group was on its way. Washington, D.C. was an obvious and logical destination since it allowed the four sub-committees to travel together but to explore independently, taking advantage of specific and directly relevant exhibits and programs offered by each of the Smithsonian museums. Within their four groups, the "D.C. Travelers" pursued the stimulating, if rigorous, agendas created by the director of education and the curators

Carol Sawyer on such exhibits as "electricity," "communications," and "transportation" at the National Museum of American History, questioned Smithsonian designers and educators about exhibit development and evaluation.

Also at the National Museum of American History, Dr. Rodger Stroup and Fritz Hamer arranged a curator-led tour of "After the Revolution: Everyday Life in America, 1780-1800," the museum's newest permanent installation. They reserved special access to the exhibit's new Hands-on-History Room in which their group of history teachers enjoyed a series of in-depth participatory programs. They were welcomed to the museum by Dr. Theresa A. Singleton, former assistant



"It's a jungle out there" for many museums that have "small tribes, limited funds and supplies, and close quarters." The State Museum has devised this brochure that explains how the Statewide Services Program can guide museums through this quest for survival and have it "made in the shade!"



# Anna Heyward Taylor To Be Featured In Opening Exhibition

While the name Anna Heyward Taylor is certainly familiar to anyone with even the most elementary knowledge of South Carolina art, it is unfortunate that the majority of her works and the facts of her remarkable life remain largely unknown. Although Miss Taylor was born in Columbia in 1879 and chose Charleston as her permanent resident after 1929, her influence extended far beyond the borders of South Carolina. Travel seemed to be a necessary fact of life for Miss Taylor and after a brief stay at Radcliff, she went abroad for the first time to study with the celebrated William Merritt Chase in London.

In 1916 she spent four months in Kartabo, British Guiana, sketching unclassified plant species and one year later she set sail for Paris, where she spent the last year and a half of the First World War working with the Red Cross. In 1920 she was back in the jungles of South America with an expedition lead by naturalist William Beebe, this time crossing paths with Teddy Roosevelt.

Her travels also took her to the Orient, where she visited Japan, China and Korea and she lived for extended periods in Mexico — all in an era when travel was not as easy nor as pleasurable as today. With these facts in mind it should come as no surprise that Anna Heyward Taylor was often referred to as an explorer/artist.

Anna Heyward Taylor is primarily recognized for her printmaking and this

reputation is well deserved. Her prints represent her finest work in every media. Her *oeuvre* is dominated by the traditional black and white block print, although she also worked with color woodblock prints. In examining her work, one immediately sees a consistent approach that clearly runs throughout the prints, stressing the importance of the impact of the overall composition and elegant use of line. Many of her subjects, as well as her use of shallow space and nonlinear perspective, suggest the influence of the Javanese print. Several of her works also betray her familiarity with the symbolist artists, particularly through her rhythmic use of line. Her compositions are well designed, with a good sense of order and balance achieved through the successful manipulation of positive and negative space in the black and white prints. Even though she preferred coherence and order, there remains an element that borders on the primitive in her most successful works. Her success as a printmaker is tied up in this combination of the elemental and the rational.

"*Harvesting Rice*" is a good example of Anna Heyward Taylor's printmaking. The composition is simple yet sure, the line very playful and the overall mood dramatic yet still relaxed. It is easy here to see how she puts the limitations of the medium to good use, making a virtue of economy. This print is one of a suite, titled "*The Cultivation of*

*Rice*," which was chosen to illustrate "*This is Our Land*," a history of agriculture in South Carolina by Chalmers Murray. Miss Taylor had the opportunity to observe the cultivation of rice firsthand at the old FitzSimons Plantation at Willtown and these prints document each important step necessary for the growing and harvesting of rice. "*Harvesting Rice*" is one of her most popular works and is distinguished by having won first prize at the Philadelphia Print Club. In many ways this work is typical of her treatment of themes from the South Carolina lowcountry. Miss Taylor's strong sense of design leaves no room for false sentimentality. She grants her subjects a dignity that is so often absent from other treatments of similar subjects. However, Miss Taylor seldom treats people as individuals, often portraying them as just another creature caught up in the rhythm of nature, whether they are harvesting in the fields or visiting the local town square on a spring morning.

A woman of seemingly inexhaustable energy, Anna Heyward Taylor was an influential figure in the cultural life of South Carolina and beyond. She belonged to countless organizations in South Carolina and nationwide. Her works were often exhibited in New York, Philadelphia, Washington, D.C. and Boston. She was represented at the Ninth Annual International Printmaker Exhibition in Los Angeles in 1928 and the World's Fair in New York in 1939. At the Italian premier of "*Porgy and Bess*" at La Scala in 1955, ten of her prints of the South Carolina lowcountry hung alongside George Gershwin's self-portrait and his portrait of librettist Dubose Heyward.

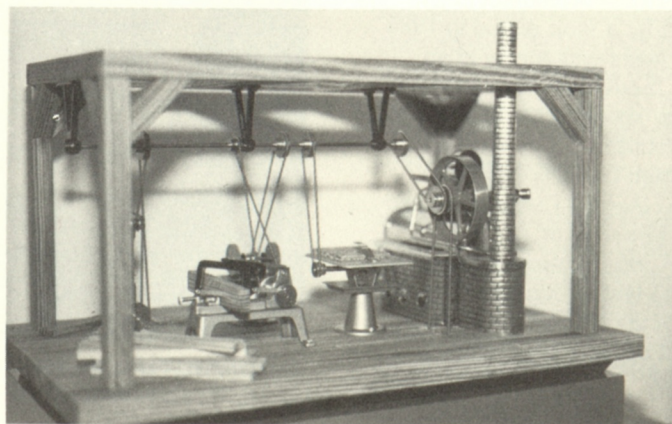
In South Carolina today, Anna Heyward Taylor's influence is still felt among the generation of artists who knew her. I was pleased to be invited by the State Museum to be the curator of a retrospective exhibition featuring Anna Heyward Taylor's linoleum cuts and woodblock prints. When the State Museum opens in July of 1988, the show will be the first of many exhibitions that re-evaluate the work of outstanding South Carolina artists. Anyone with any information about Anna Heyward Taylor or her works is asked to call Lise Swensson, curator of art, at the State Museum.

by David Houston  
assistant visual arts coordinator,  
S.C. Arts Commission



"*Harvesting Rice*" was donated to the State Museum by Mrs. Mariana Heyward Taylor Manning.

This model of a steam-powered workshop, complete with overhead shafting and belts running the equipment, will be featured in the museum's energy area. Jeff Swager modified this prefabricated model using heart pine salvaged from the museum to lay a new plank floor and build roof beams and columns.



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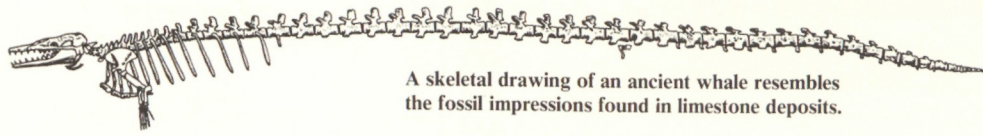
IMAGES, the newsletter of the South Carolina State Museum, is published three times yearly, in the winter, spring and fall. Now in the planning stages, the State Museum will be a general museum of South Carolina's natural history, science and technology, cultural history and art.

Fall 1986 Volume II Number 3

## On The Cover —

Renovation work continues on the South Carolina State Museum building.





A skeletal drawing of an ancient whale resembles the fossil impressions found in limestone deposits.

## Limestone Quarries

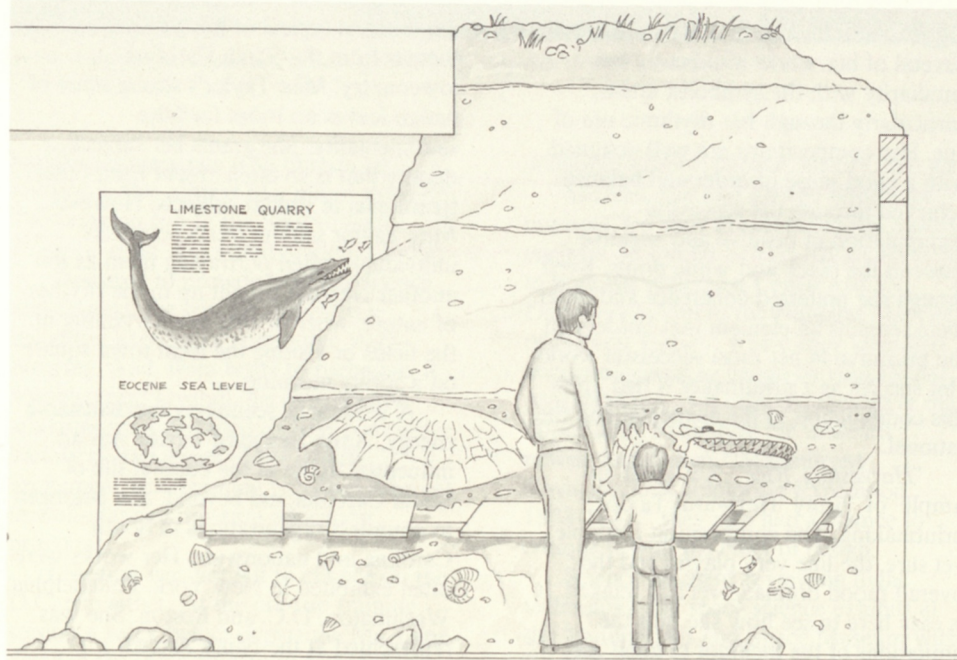
### Capture Life

### In The Past

Fifty million years ago in the Eocene Epoch, the geography of South Carolina was very different from what we see today. Shallow waters, warm seas and coral reefs were the dominant features of South Carolina's coastal plain. The sea level during this time was along the present day fall line which extends southwest to northeast through Columbia.

One of the natural history exhibits that will be on display when the museum opens in 1988 is the story of the ancient sea and the limestone deposits it left behind. These deposits reveal mysterious fossils of 60-foot prehistoric whales, the extraordinary sawfish and beautiful nautiloids. This exhibit will give visitors the feeling of standing in a quarry where paleontologists have just uncovered the skull of a fossil whale or the shell of a 7-foot marine turtle. Upon closer inspection, visitors may discover other unique fossils and marvel at the fact that such creatures once swam in an ocean that covered almost half of our state.

Just how did the limestone form in South Carolina? As continental plates moved to their present location by way of a process called plate tectonics, the sea levels fluctuated drastically. Most of Europe was underwater, as was Florida. In South Carolina, a sea floor basin was formed by the uplift of a ridge called the Cape Fear Arch and a southeastern

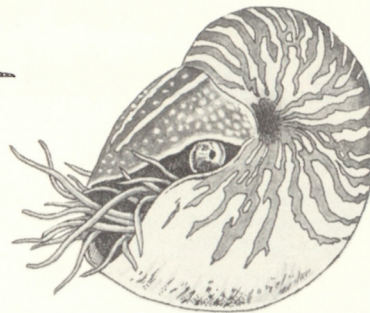


This artist's rendering depicts the limestone quarry exhibit (drawing by Darby Erd).

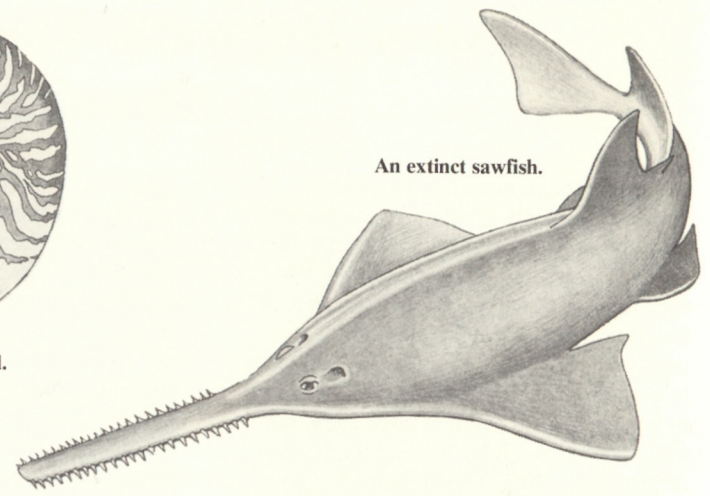
Georgia depression. This produced a deep trench which included the Harleyville area of South Carolina. A gently sloping sea floor extended to the present day fall line, or Sand Hills region, and sediments were deposited in this shallow basin. As the sea

receded, the sediments from these ancient seas eventually solidified into a hard rock called limestone.

The limestone of this area, called Santee limestone, is full of fossil evidence of the life which once existed in the



The unusual nautiloid.



An extinct sawfish.

ancient sea. Besides its historical merit, the limestone is also economically valuable to industries like Giant Portland Cement, which has generously donated several large fossils to the State Museum and allowed our staff to use their property to dig for additional material. With the support of companies like Giant Portland Cement and people like site manager Burt Ardis, visitors to the State Museum will be able to see the fossil material left behind by these prehistoric animals. Donations and research from individuals such as John Michael Metts, the Craig Healy family and Rudy Mancke have been instrumental in the development of this exhibit. Al Sanders from the Charleston Museum, who is an expert on ancient whales, has also offered hours of consultation and assistance in fossil preparation.

This exhibit will be part of a series of displays, titled "Life in the Past," that will trace the unusual and now extinct animals which once existed in South Carolina. A visit to this exhibit will show one of the many ways scientists use fossils to learn more about past environments and animal life.

— by Michael Ray

## THE CAROLINA CHARTER: An Important Page In S.C. History

When the State Museum opens in 1988, South Carolinians will have a chance to see the document that initiated the first permanent English settlement in the colony. The Royal Charter of 1663 will be the focal point of an exhibit outlining the founding of South Carolina.

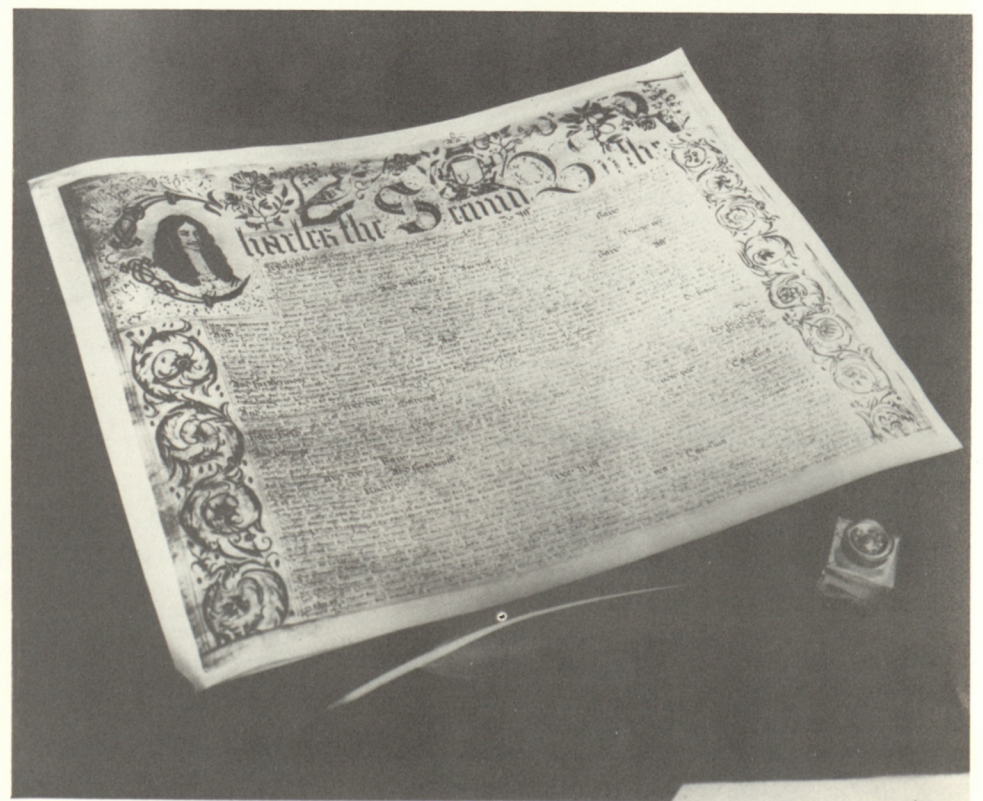
In 1663 Charles II of England granted a charter to eight English noblemen "to have, hold, possess, and enjoy" the territory known as "The Province of Carolina." As a result of this grant, the present states of South Carolina and North Carolina were settled and a representative government was established. Under the terms of the charter, the Lords Proprietors were directed "to ordain, make, enact and under their Seals to publish any Laws whatsoever, either appertaining to the public State of the Province or to the private utility of particular Persons, according to their best discretion, of and with the advice, assent, and approbation of the Freeman of the said Province." The Charter remained in effect until 1729 when the charter was revoked and the

colony became a Royal Colony under the rule of the English monarchs.

The first page of the Charter contains a richly decorated border, featuring a portrait of Charles II. The handsome calligraphy and artistic decoration make the Charter not only an important historical document, but also an interesting example of the art of the period.

The Charter remained in England until 1949 when North Carolina purchased it from an English antiquarian bookseller. Since then it has been on exhibit in Raleigh, except for a short period in 1983 when it was a major component in an exhibit on the "Seals and Symbols of South Carolina" sponsored by the South Carolina Department of Archives and History, the South Carolina American Revolution Bicentennial Commission and the Columbia Museums of Art and Science. The North Carolina Department of Archives and History has agreed to lend the first page of the Charter to the State Museum for its opening from July to December 1988.

— by Rodger Stroup

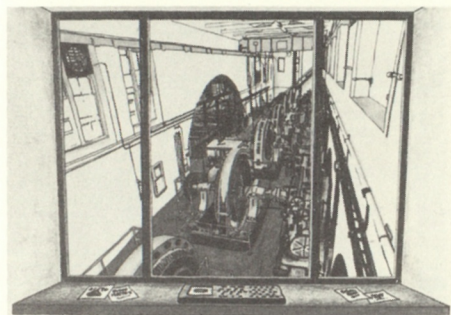


The Carolina Charter, granted by Charles II of England, led to the founding of South Carolina.



## Working Together on an "Energetic" Project

When SCE&G's Columbia substation moved from its age-old home on Gervais Street to provide a parking lot for the South Carolina State Museum, it left behind a wealth of valuable information about the electric power industry. Some of old equipment was salvaged by the State Museum and will be used in exhibits in the technology division.



Visitors to the museum will be able to view the hydro plant from SCE&G's observation room.

One of the most significant pieces of equipment is a General Electric motor which had been in storage at the old substation for years. This particular motor was installed in the mill in 1894 and was one of the 17 motors used to power the Columbia Mills. When the mill switched to commercial electricity in 1927 these motors were retired, still in perfect operating condition. Several of the motors were placed in museums, including one at the Henry Ford Museum in Dearborn, Mich.



The old substation as it appeared before demolition, with the museum in the background.

Bushings, switching gear and other electrical equipment from the 1920s and 1930s were also removed from the substation for possible use in the museum's energy exhibits. In addition, daily logs of

SCE&G plant operations dating from 1916, which were found in the building, were preserved.

Although the terminal substation and the adjacent storage building have been removed, an important structure remains — the hydro plant. When the Columbia Mills Company began operation in 1894, power was being generated 700 feet away at the Columbia Canal Hydro Plant. When the Columbia Mills Company constructed a new wing in 1896 to provide additional space for machinery, the hydroelectric plant could no longer provide enough power. At that time, the Columbia Water Power Company erected a new plant about 200 yards down the canal from the original one. This hydro plant is still in operation today, generating electricity for SCE&G customers.



Carol Sawyer, assistant curator of science and technology, labels electrical equipment from SCE&G terminal substation for future museum exhibits.

As a complement to the museum, SCE&G has built an observation room for viewing the hydro plant. Exhibits inside explain the plant's operations and its historical significance. Tours of the hydro plant can be arranged by calling George Thompson of SCE&G at (803) 748-3398.

— by Caroline H. Miley

## State Museum Receives Funding For Nine New Positions

The South Carolina State Museum was awarded nine new full-time positions by the Legislature for the 1986-87 fiscal year. Of the 21 positions the museum had applied for, funding was received for the following: staff assistant, assistant registrar, education programs specialist, chief of security, cabinetmaker, electrical technician, exhibit preparator, exhibit technician, and assistant curator of science and technology.

"This increase in staff size is in keeping

with our master plan and makes it possible for us to keep moving forward toward our 1988 opening date," stated Benjamin Swanson, deputy director for administration.

When these positions are filled, the museum will employ 35 full-time staff members. The staff size is expected to grow substantially in the next two years as the museum moves toward its projected opening figure of approximately 70 employees.

## Renovation of the Hunley

On February 17, 1864 the C.S.S. *Hunley* slipped quietly from its dock at Mt. Pleasant and moved slowly through Charleston harbor on its way to a fateful encounter with the Union blockading vessel *Housatonic*. Running just below the surface at about 2 knots, the *Hunley* rammed its spar torpedo into the side of the *Housatonic* opening a hole that quickly flooded the vessel, sending it to the bottom of the harbor. The first successful attack by a submarine was history. Unfortunately, the *Hunley* did not return to its mooring at Mt. Pleasant and the final fate of the vessel is still open to speculation.



Dan Dowdey welds a propeller for the *Hunley*.

Because the *Hunley* was an experimental vessel that the Confederacy wanted to keep secret from the Union, no plans or photographs of the vessel have survived. Evidence concerning the physical appearance of the submarine comes from a painting executed in 1864 by Conrad Wise

Chapman and a drawing done in 1902 by a former crew member.

The replica of the *Hunley* that will be in the State Museum was built in 1961 at Clemson College for use during the Civil War Centennial celebration. Recent research has indicated that some of the features on our *Hunley* were incorrect. During the past several months, under the careful hands of the State Museum's exhibit staff, several important changes have been made. The portholes on each side have been closed (these were added after the replica was built so people could see inside). The four-bladed propeller has been replaced by a more accurate three-bladed one. The interior seating arrangement of the crew and the arrangement of the crankshaft has been corrected and the addition of bulkheads between the crew compartment and the ballast tanks have been added. Finally, the rectangular shaped conning towers have been replaced with oval shaped ones that more accurately reflect the best historical evidence available.



The interior of the *Hunley* is also being restored.

When the State Museum opens in 1988, the results of this cosmetic work will have produced a replica that is as close to the appearance of the original as possible. Visitors to the museum will have an opportunity to see how the *Hunley* operated as well as learn about its physical appearance.

— by Rodger Stroup

## All Counties Accounted For

The South Carolina State Museum's collection now includes artifacts from all of the state's 46 counties with the recent acquisition of a piece of china from the Francis Marion family.

Donated to the museum by Mrs. James H. McFaddin of Manning, S.C., the antique cream and gold plate is monogrammed with the initials E.M. The plate dates to the late 18th or early 19th century and came from Clarendon County. It will be featured in an exhibition on planter's life in the museum's Hall of Cultural History.

"This plate is significant for several reasons. Historically, it belonged to one of South Carolina's most prominent families and with this acquisition, the State Museum now has objects from all of our state's counties in the collection," stated Dr. Rodger Stroup, curator of cultural history.

Although this donation marks a

milestone in the museum's collecting process, it is certainly not a stopping point. There are still areas where special items are needed to complete exhibits, so, as in the past, the collecting continues.



Rodger Stroup, curator of history, cleans the antique plate before placing it in storage.



# MUSEUM NEWS

**Susan Hawfield**, a graduate of Florida State University in interior design, is one of two recently hired designers at the State Museum. Susan, who had worked for the past one-and-a-half years for Cox, Bryant and Blair Advertising, is married and has a 10-month-old son, Robbie.

Joining Susan on the State Museum staff is **Dan Dowdey**. Prior to his employment with the museum, Dan was self-employed, specializing in metal fabrication. Both Susan and Dan are working in the museum's recently completed design studio on projects that include the design, planning, development and assembly of museum exhibits.

**Thom Roberts** began working for the museum in August as the new senior designer. A graduate of Philadelphia College of Art, Thom worked for Discovery Place in Charlotte, N.C. for five years and more recently was employed by the Cranbrook Institute of Science in Bloomfield Hills, Mich. His responsibilities include the design of exhibits and the coordination of exhibit production and installation.

Four members of the State Museum's board of trustees have been reappointed by Gov. Riley to serve through September 1989. They are **Guy F. Lipscomb, Jr.**, an at large member and chairman of the commission; **Mrs. Donald H. Burch** from the 5th District; **Mrs. John F. Rainey**, representing the 2nd District; and **Mrs. John C. West** of the 1st District.



Susan Hawfield



Dan Dowdey



Thom Roberts

## A Place To Create

The State Museum's new design studio is open and operating! It's hard to believe that just two years ago this well-lit, professionally appointed area was part of a dilapidated old warehouse.

Tile floors that were once cracked and obscured by dirt have been replaced with clean shiny beige linoleum. Prior to renovation, the large skylight which gives the area such a bright airy feeling, was covered over making the room dark and dreary. The old walls that were cracked with peeling paint are now painted a crisp off-white.

In addition to these dramatic physical improvements, the 1,100 square foot studio has been furnished with modern office furniture and some "high tech" equipment. By utilizing the state surplus system, the museum was able to purchase six drafting tables and a large flat file cabinet at significant savings over retail cost. In addition, the studio features a blueprint machine and a Macintosh computer. The blueprint machine is useful in making copies of museum plans for our drafters and contract fabricators. The designers are using the Macintosh in preparing graphic layouts and three-dimensional work. Currently there are four designers on the museum staff and each one is busily working on exhibit design and graphic production to prepare for the museum's opening in the summer of 1988.

The past two years have been filled with many exciting developments and accomplishments, like the opening of the design studio and exhibit workshop. The next two years will be spectacular as we work to achieve our major goal — the opening of the South Carolina State Museum.

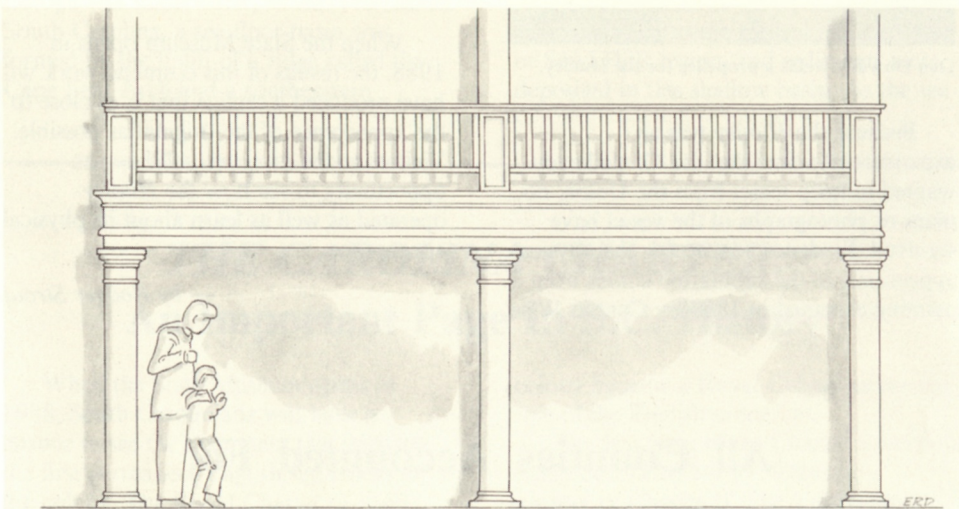
— by Caroline H. Miley



Susan Hawfield poses by the sign she designed to direct visitors to the new design studio and workshop.

### NOTICE

The new address and telephone number for the South Carolina State Museum and the Friends of the State Museum are P.O. Box 100107, Columbia, S.C. 29202-3107, (803) 734-9020.



The antebellum facade on the cultural history floor will serve as the entrance to an exhibit highlighting the furniture and housing of a middle-class planter during the 1850s. The facade is reflective of the kind of splendor most upcountry planters wished to achieve, although few ever did. Jeff Swager, one of the museum's exhibit carpenters, measures a column from the old mill that will be used in constructing this exhibit.

Dr. Becky Strachan showed a recent art acquisition, Edwin Harleston's *"The Little Seamstress,"* to Dr. T. J. Hanberry and Dr. Annie E. Hanberry. The three senior educators have been providing exceptional assistance to the

museum's Education Department in the development of authentic programs on schools and changing educational practices in South Carolina. (photograph copyright 1986 Brian Dressler).





# FRIENDS

## BOARD MEMBER PROFILES

At the Annual Meeting in May, the following new members were elected to three year terms on the Friends' Board of Directors.

### Mr. and Mrs. I. S. Leevy Johnson

**Doris Wright Johnson**, a former high school teacher, is an active community volunteer and serves on the boards of the Columbia Museums of Art and Science and the Killingsworth Home. She was recently appointed by Gov. Riley to serve on the board of trustees of Richland Memorial Hospital. She is a member of the Columbia Cultural Council and the Bicentennial Committee and is a guidance counselor at Benedict College.

**I.S. Johnson**, an attorney and managing partner with Johnson, Toal and Battiste, is immediate past president of the South Carolina Bar Association, the current chairman of the board of South Carolina State College and member of the Richland Memorial Foundation Board. Johnson is a former state legislator and was recently elected to the board of First Union National bank.

### Dr. Nicholas K. Moore

**Nick Moore** practices medicine in Columbia, specializing in allergies and immunology. He was on the board of directors of the Columbia Museums of Art and Science for eight years and also served as president of the board for part of that time. Moore serves on the board of trustees for Hammond Academy, is married and has one daughter.

### Mr. and Mrs. O. Stanley Smith

**Connie Smith** is on the board of directors of the Columbia Garden Club and the Women's Symphony Association. She is a member of the executive committee of the Afternoon Music Club and on the board of trustees of Trenholm Road United Methodist Church.

**Stan Smith** is chairman of the board and chief executive officer of Standard Federal Savings and Loan and chairman of Constan, Inc. Smith is also on the board of United Way International, a trustee of Wofford College and chairman of Columbia's Bicentennial Steering Committee 1986. The Smiths have three children and six grandchildren.

### Dr. and Mrs. W. R. Turner, Jr.

**Kathleen Turner**, a graduate of Sweetbriar College, is on the national board of directors of the Junior League, as well as the board of the Charleston Junior League. She serves on the board of the Crisis Ministry and is a deacon at First Scots Presbyterian Church.

**Bill Turner**, a graduate of Davidson College, is professor of urology and pediatrics at the Medical University of South Carolina in Charleston. He serves as president of the southeastern section of the American Urological Association, and as president of the Faculty Senate at the university. Turner is also on the board of the Charleston Museum and serves as an elder for his church. The Turners have three children.



Doris Wright Johnson and Dr. Nicholas K. Moore, new Friends' board members, prepare to take a tour of the museum building.



It's a bird, it's a plane — no, it's a shark! South Carolina National Bank President Jim Lindley takes a peek at the model for the shark exhibit that will hang in the well between the second and third exhibit floors of the museum.



Officials from South Carolina National Bank recently toured the museum building to get a close-up look at the renovation progress. From left to right, SCSM Commission Chairman Guy Lipscomb, SCN Senior Vice President Ginny Grose, Museum Director Tony Ganong, SCN Senior Vice President Bill Pierce, SCN President Jim Lindley, Friends' President (and SCN Senior Vice President) Phil Walker, Friends' Executive Director Jenny Sloan, and Fund-raising Consultant Don Keel.

## Membership since April 1986

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Elise R. Badger  
Mr. and Mrs. Gordon H. Baker  
Dr. and Mrs. O. E. Baker, Jr.  
Fred A. Bettis  
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Louise Connelly  
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Mrs. J. S. Corry, Jr.  
Mrs. R. Brantley Cox  
Edith Wills DuBose  
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Leo F. Twiggs  
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Mr. and Mrs. Eddie Wingard  
William B. Worthly  
Mrs. Carl Wurm  
Vivian T. Yarborough  
Elizabeth Yergason



Philip L. Walker, president of the Friends' board of directors, right, and O. Stanley Smith, Jr., executive committee member, pause in the building's spline to observe an interesting architectural feature.

## In-Kind Gifts

Cogdill Carpets  
SCE&G  
South Carolina Federal Savings Bank

(continued on next page)



# FRIENDS

(continued from preceeding page)

## New Committee to Organize Events

A special events committee has been formed to make decisions about and arrange for the museum's special events. The committee, made up of seven Friends' board members, is chaired by Sharon Vanzant. The other members include Marie Land, Doris Johnson, Pam Keel, Ann Smith, Connie Smith and Ginny Meynard. Caroline Miley, public information director for the museum, will serve as a liaison between the committee and the museum staff. The first event planned is a "Bare Walls Gala," tentatively scheduled for March 1987. This fund-raising event will take place after the museum building is renovated, but before exhibits are installed, to give everyone a chance to see the tremendous amount of space that will need to be filled with exhibits. Anyone interested in serving on subcommittees for special events should contact Sharon Vanzant at 787-7539.

## SCN Celebrity Showcase Wrap-Up

South Carolina National Bank's "Celebrity Showcase" provided the State Museum with excellent publicity and raised a total of \$45,228.00 for the museum. South Carolinians were treated to a tennis exhibition featuring Jimmy Connors versus Kevin Curren and Andrea Temesvari versus Lisa Bonder in Greenville in July 1985. The second event was an NBA pre-season game featuring the Denver Nuggets and Philadelphia 76ers in October 1985 in Columbia. The final event of the series was Hal Holbrook in "An Evening with Mark Twain" which took place in Charleston in April 1986. In addition to our gratitude to SCN for selecting us as the recipient of the proceeds from the events, the Friends Board wishes to thank everyone who attended and made the events such a success.

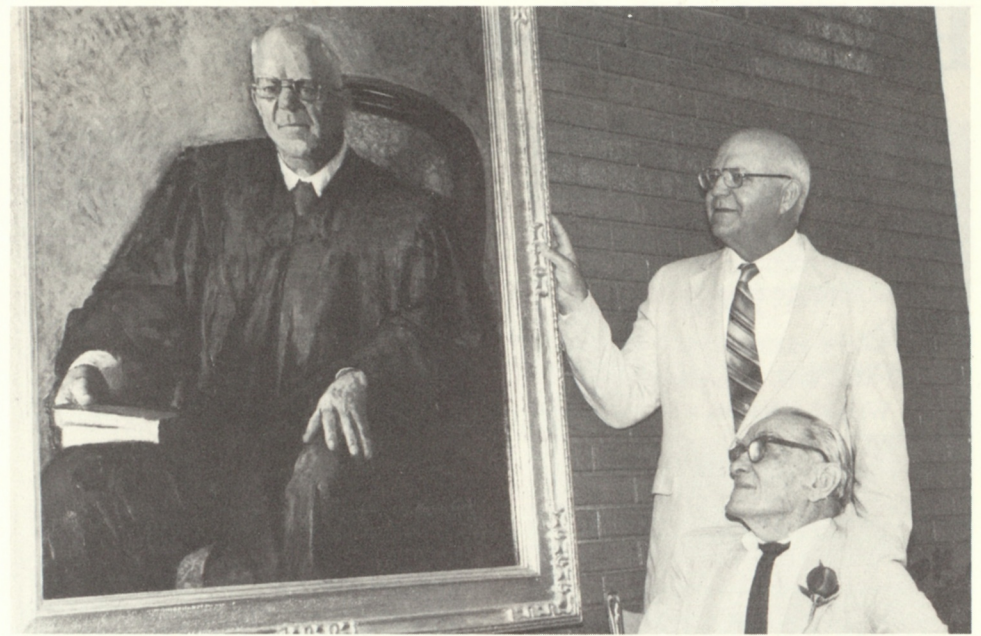
## Contributions since April 1986

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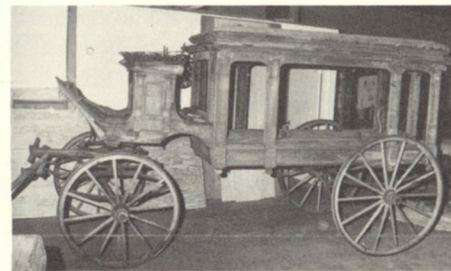
We would like to recognize the people and institutions who over the last few months have generously donated objects to our collections. Their interest, support, and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

Mr. and Mrs. Nathan Addlestone, Charleston  
Gordon H. Baker, Columbia  
Dr. O. E. Baker, Jr., Columbia  
Blue Sky, Columbia  
Col. Charles F. Bolden, Jr., Seabrook, Texas  
Dottie W. Bratton, Columbia  
The Charleston Museum, Charleston  
Perry Faust Cooper, Tampa, Florida  
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Doris C. Snyder, Columbia  
Jeraud Stuart, Shaw Air Force Base  
T. H. Timberlake, Columbia  
Gene Wells, Summerton



The Spartanburg Bar Association donated this oil portrait by August Cook (seated) of the Honorable C. Bruce Littlejohn, retired chief justice of the South Carolina Supreme Court, to the State Museum at an unveiling ceremony in June. One of the unique aspects of this donation is that both Justice

Littlejohn and the artist are from Spartanburg. Although Cook was born in Philadelphia, Pa., he served as a professor and chairman of the art department at Converse College for over 42 years. The State Museum also has two of Cook's wood engravings in its collection.



### "Before" and "After"

This hearse was found in a barn in Spartanburg County where it was being used as a chicken coop! The years in the barn had resulted in substantial damage and the hearse had to undergo a complete restoration by Columbia cabinetmaker Ben Covington. Here you



see the finished product after months of careful restoration under the skillful hands of Covington. The hearse is now ready to take its place in a museum exhibit about funeral and mourning customs in South Carolina over the past 200 years.

Renovation work continues on the State Museum building and grounds. The old outbuildings and the SCE&G substation have been demolished, giving the museum an uncluttered view of Gervais Street. Interior construction is progressing rapidly as you can see from this photograph of the museum's second and third floors. The museum offices are nearing completion as the staff prepares to move into the new space in November.





S.C. Museum Commission  
P.O. Box 100107  
Columbia, S.C. 29202-3107

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